

# Hollywood

"Every Issue a Collectors Item"

## studio magazine

VOLUME 12 NO. 2/\$1.25

**All Hollywood  
Turns Out \* \***

**Thalian's  
pay tribute to  
Love Goddess**

**Collectors Famous  
"GILDA" POSTER**

**New Popularity  
For All-Time  
Glamour Queen**

**Rita's Movie  
Career Pix**

**Eastwood & Bronson -  
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**\* Exclusive Photos  
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**Keeping up with Janet Blair/Danish Film Institute  
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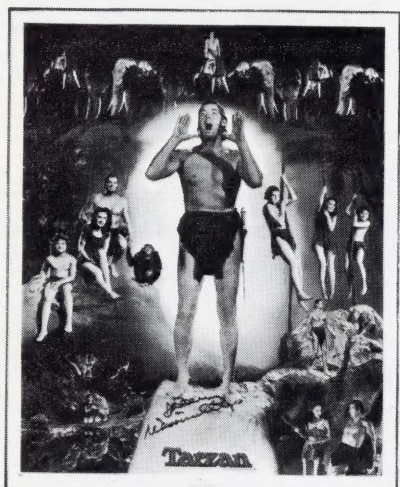


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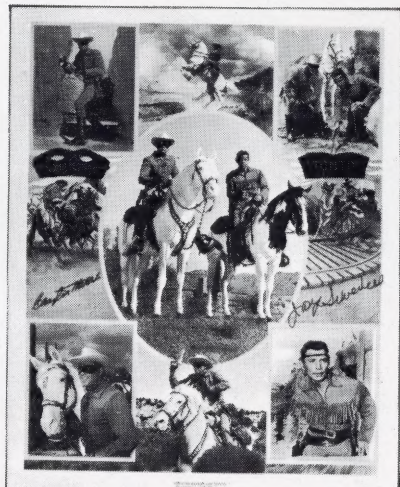
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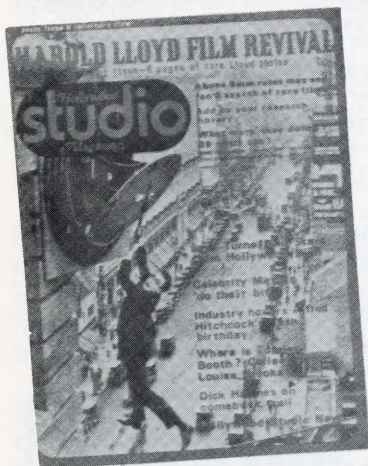
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# Hollywood

### studio magazine

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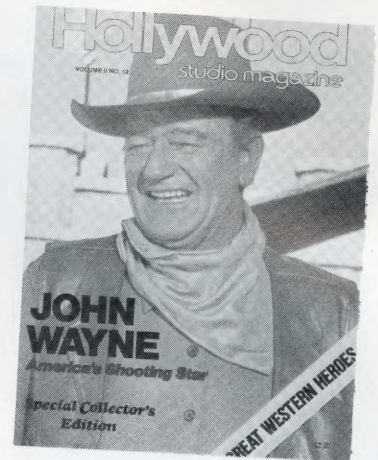
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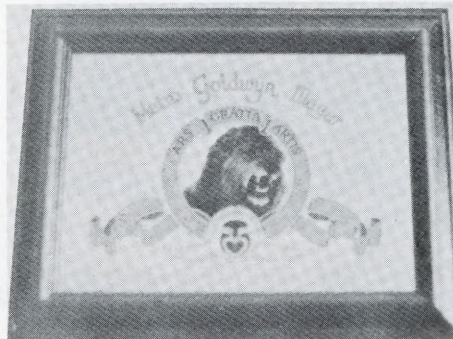
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## In this issue

Studio Collectors Club invites you to a check over the many items that are of special interest to the film and nostalgia buffs. Unusual Posters with original autographs, stills, memorabilia of all types, Charcoal drawings of the stars, HSM's laminated Covers, films and many other items. Check the Classified Marketplace, too.

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### MGM & 20th CENTURY LOGO

#### FRAMED MIRRORS

The low, low price will amaze you. . . 4

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for sale. New films offered from our West Coast film supplier. Check page for this month's listings. . . . .37



Every issue a "Collector's Item"

# Hollywood

## studio magazine

### ON THE COVER . . .

Sensuous poses like this gained titian-haired Rita Hayworth her eventual fame as America's love goddess. In the--annals of screen history, she remains one of the all-time glamour queens.

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### People Love Nostalgia

Subscriptions and Back Orders have been pouring in from many parts of the world. This makes the staff very happy as so many of us travel throughout the world. Just last month we heard from readers in South Africa, Sweden, Spain, Finland, Brazil, Mexico, Canada, New Zealand, Australia and Italy. So, being that we have so many international readers now, we have set a goal of 2,000 new overseas subscribers to add to the ever growing number of our readers.

If you have a friend that would like to read Hollywood Studio Magazine, please tell them about us. Thanks!

\*\*\*\*

### HOLLYWOOD HOTLINE

**Ernest Borgnine**, an avid stamp collector, starring in EMI Films' production of "Convoy" and a television series presided at the Hollywood ceremony for the first day issuance of a commemorative postage stamp honoring 50 years of talking pictures.

\*\*\*\*

Hollywood Pantages Theatre is bringing Broadway Musicals to town. How nice to see **Carol Channing** repeat her stunning portrayal of Dolly Levi in "Hello Dolly".

\*\*\*\*

**Actress Katharine Hepburn**, whose marks almost kept her from graduating from Bryan Mawr College in 1928, said she felt "like an absolute idiot" when she

### 1977 - Lest we forget. . .

Bing Crosby  
 Joan Crawford  
 Peter Finch  
 Elvis Presley  
 Howard Hawks  
 Guy Lombardo  
 Stephen Boyd  
 Groucho Marx  
 Ethel Waters  
 Freddie Prinz  
 Zero Mostel  
 Jack Cassidy  
 Maria Callas  
 Diana Hyland  
 Rochester  
 Godfrey Cambridge  
 Charles Chaplin

received the M. Carey Thomas award for outstanding achievement.

"Everyone thinks I was fascinating," Miss Hepburn told an audience of about 1,000 who crowded into Goodheart Hall. "I wasn't. I was gaunt, pathetic and kind of dumb."

The award from the school's alumnae association, given to U.S. women for outstanding achievement, has been presented only 10 times since its creation in 1922.

After graduating from the women's college in suburban Philadelphia, Miss Hepburn went on to win Academy Awards for best actress in "Morning Glory" in 1933; "Guess Who's Coming to Dinner" in 1967; and "The Lion in Winter" in 1968.

\*\*\*\*

Producers Greer Garson and Robert Whitehead phoned **Sylvia Sidney** from Santa Fe, asking her to take over for ailing Vivian Vance in "The Matchmaker." Sylvia said, "I haven't done the role in 20 years — so I'll be there tomorrow".

\*\*\*\*

Los Angeles City Councilwoman Peggy Stevenson, whose 13th district includes Hollywood, has asked the Los Angeles Cultural Heritage Board to declare the **KTLA-KMPC** production facilities site on Sunset Boulevard a **city historical cultural monument**.

The location, 5800 Sunset, is the site of the filming of the first feature film with synchronized dialogue, Warner Bros.' "The Jazz Singer," which was filmed there in 1927 when the studio was the home of Warner Bros.

\*\*\*\*

An award-winning University of Southern California student-made film, "Dreams of a Forest Charmer," has won a Gold Medal at the **International Amateur Film Festival** in Marburg, Germany.

The animated short was made in 1974 by James House, who earned his master's degree from USC's Division of Cinema-Television that year.

\*\*\*\*

**Visnews**, the London-based newsfilm syndicator, went to an auction sale in town recently and came up with a \$150 bargain — some 16,000 feet of film shot way back in the '30s by an amateur.

Very unremarkable, if cheap, until they later discovered that all of it was **16m**, a rarity in the '30s, when nearly all film was 35m nitrate stock, and that some of the footage was even in color — still rarer in those monochrome days.

Among the color sequences are shots of the Queen Mary's maiden voyage in 1936 and of the Coronation parade in London a year later, plus footage of such places as Miami, Havana, Egypt and the Bahamas.

The films, it turns out, were shot by Sir James Bird, a squadron commander in the Royal Air Force who died in '46. He apparently was a dedicated "home movie" buff who shot in 16m wherever he traveled,

and that in prewar days included much of the U.S., Europe, India and Haiti.

Visnews says none of the film, which it describes as of excellent quality all things considered, has ever been shown publicly. All 16,000 feet, black & white as well as color, now join the company's archive leasing library of more than 37,000,000 feet.

—N.Y.

Variety

\*\*\*

Metro-Goldwyn-Mayer has agreed to distribution of **8mm** excerpts from **MGM movies** that can be shown on home projectors.

To be known as MGM Super Eight, the initial offering includes "Mutiny on the Bounty," "Ben Hur," "Gigi," "North by Northwest," "Singing in the Rain," "Cat on a Hot Tin Roof" and "A Night at the Opera."

Ken Films, Inc., will be the distributor.

\*\*\*\*

**Laser Blast** — Additional animation footage has been ordered by producer Charles Band for "Laserblast," sci-fi feature being readied for Easter release. Dave Allen is handling animation chores, Irwin Yablans Co. will handle release of "Laserblast" domestically with Manson International representing foreign.

**Film Library** — Sherwood Oaks Experimental College has recently opened the Sherwood Oaks Library at 6331 Hollywood Blvd. The library will house over 300 motion picture scripts as well as 400 audio tapes from past Sherwood Oaks seminars and classes. There will also be a videotape library which can be utilized on an appointment basis.

\*\*\*\*

**We need your help** — we're planning our second updated edition of **Movieland Guide** to be published in the Spring.

If you know of any listings, etc., that should be included and are of special interest to the movie buff, let us hear from you. Classifications: Special interest museums, museum collections, memorabilia book stores, research facilities, etc. We'll appreciate it.

—HSM

\*\*\*\*

### WHAT'S HAPPENING . . . Jerry Lewis

still can't get over his nomination for a Nobel Peace prize . . . **Curt Jurgens**, remember him in The Spy who Loved Me? will be busy in Europe for the next few months with a TV series playing Hemingway . . . **BOB HOPE** marks his 53rd year in showbiz with a full schedule of NBC specials all with a different theme. **OLIVIA DE HAVILLAND** winner of two Oscars will make one of her rare screen appearances starring as a school principal in a town terrorized by killer bees in "Swarm". . . **BETTE DAVIS** has recently returned from Egypt where she was filming scenes for the upcoming movie "Murder On the Nile". . . **RAYMOND BURR** whose ever popular series of Perry Mason and Ironsides has saved '77 TV (in our opinion)



"I was true to one man  
once ...  
and look  
what  
happened!"



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as

*Gilda*

with

Glenn FORD

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*Produced by* VIRGINIA VAN UPP · *Directed by* CHARLES VIDOR







*Debbie Reynolds and The Thaliens honor*

# Rita Hayworth

*in a musical tribute "You Were Never Lovelier"*

*by Lee Graham*

"*You Were Never Lovelier*" was the appropriate title of the Thaliens tribute at the Century Plaza to Rita Hayworth, honoring her 42-year contribution to entertainment. She was 16, plump and beetle-browed when she made her screen debut in "Dante's Inferno" (1935).

Thaliens prexy, Debbie Reynolds, said, "Everyone has two businesses — their own and show business." Of all the Tinseltown charities, The Thaliens get the best turnout and put on the best show year after year. This time \$278,000 was raised to support their Mental Health Center at Cedars-Sinai Hospital.

In addition to segments from Debbie's night club act and her "Put the Blame On Mame" number, and Norm Crosby's act, others who paid tribute to Rita ranged from former co-worker Dame Judith Anderson, in town from Carpenteria where she lives in retirement, to Lloyd Nolan, in one of Rita's last films, "Circus World." Nolan noted, "When she was on the screen no one noticed the rest of us . . . Rita has it and always did."

Rita, in flowing green chiffon, looked wonderful as she accepted the Ms. Wonderful award from a former Mr. Wonderful, Gene

Kelly. The new Ms. Wonderful said only a few words. No one could accuse Rita of being loquacious.

In a classic understatement, Rita once noted, "A girl is . . . well, a girl. It's nice to know one is good at it." In the forties and fifties her films were box-office dynamite. And during that period her tempestuous off-screen romances almost out-distanced her celluloid amours.

After dozens of love goddess roles, Rita looked back, "I realized all those parts, no matter how they were sliced, were still Salome." Then she became a fine dramatic actress starting with "Separate Tables." But of all her pictures, Rita's favorites are the two she made with Fred Astaire, "You Were Never Lovelier" and "You'll Never Get Rich." Fred paid Rita high tribute in his book when he called her his best partner.

Rita is enjoying a new resurgence of popularity. She has two good picture offers and it's only a matter of time until we see the love goddess-turned-actress back in action. As Ricardo Montalban said in his tribute, "Rita, you are loved!"





Thallians prexy Debbie Reynolds introduces Rita to the dancers in white tie and tails who entertained.



Rita today! This shot was taken just before the Thallians Ball. As you can see she is the exuberent Rita we all love.

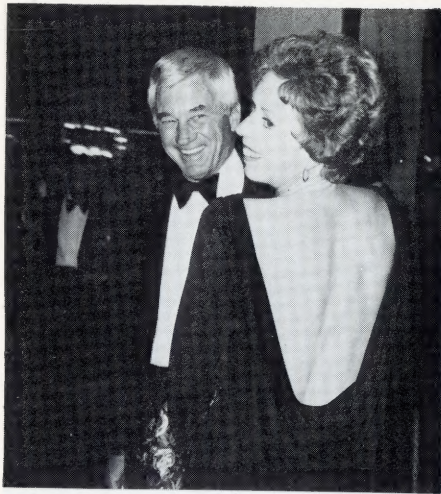


Princess Yasmin, daughter of Rita's marriage to Aly Khan, with her mother.

Gene Kelly, a former Mr. Wonderful and co-star of "Cover Girl," presented Rita with the Ms. Wonderful Award which she is holding. Glenn Ford, her most frequent co-star, is with them.







Carol Burnett and husband, Joe Hamilton. Rita made her TV debut on Carol's show.



Janet Blair, with Rita in "Tonight and Every Night" and Gloria DeHaven, with Rita in "Susan and God," and comedian Norm Crosby listen as Ms. Wonderful accepts her award.



Penny Singleton and Arthur Lake remember making "Blondie On A Budget" with Rita in 1940.



Debbie Reynolds doing her Mae West impression for the Thallians.



Dorothy and Robert Mitchum. Rita played opposite him in two pictures including her last, "Wrath of God."



Phil Silvers, with Rita in "My Gal Sal" and "Cover Girl," is pictured with Ruta Lee, Chairperson of the Board and former Thallians presidents.



Her glamorous contemporaries, Lana Turner and June Allyson, although never working with Rita, turn out to honor her.

Photos by Stan Adams, Yani Begakis and Frank Edwards



# Rita!

The screen sizzled when she "Put the Blame On Mame" in "Gilda."

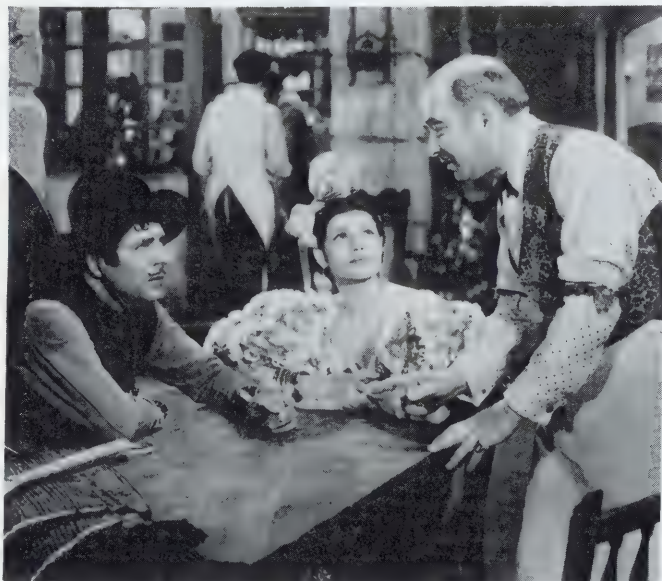


Few stars in the history of Hollywood have captured the public's imagination with the magnetic impact of Rita Hayworth. Internationally renowned as the "Love Goddess", Miss Hayworth represents the essence of glamour wherever she goes. One of movieland's all-time greats, the exquisite redhead's fame and popularity is based as much on her acting ability as on her startling beauty. She consistently delighted audiences with her talent and versatility in such box-office successes as "You Were Never Lovelier", "Cover Girl", "Gilda", "The Loves of Carmen", "Sadie Thompson", "Separate Tables", and "They Came to Cordura". Miss Hayworth elected to retire from her active film career for a while and devote time to her private life. She turned down numerous offers until Samuel Bronston enticed her out of a self-enforced absence with an exciting starring role in his major production "Circus World" co-starring John Wayne in 1964. Rita was born Margarita Carmen Dolores Cansino on October 17 in New York City. Her father, Eduardo Cansino, was a classic Spanish dancer from Seville, Spain. Her mother, Volga Haworth was a descendant of the English acting family that dates back to Shakespeare's day. Hoping his only daughter would follow in his footsteps and carry on the Cansino tradition, Rita's father began her terpsichorean education at the age of four. Two years later she made a professional debut. When she was nine years old Rita moved with her parents from New York to Los Angeles, where she attended the Carthay School and later, Alexander Hamilton High School. By the time she was sixteen, Rita had become the finished performer her father had painstakingly trained her to be. Beautiful, mature and talented, she became a regular in his act. For the next few years the show appeared all over America. A four week engagement at the swank Casino in Agua Caliente,



## Highlights of Rita's Movie career

Mexico, was so well received that they were held over for more than two years. During this time Rita became the toast of the American tourists who crossed the border from California. While breaking records at the Casino, Rita caught the eye of a 20th Century Fox executive, who rushed her to Hollywood for a screen test. The result was a dancing role in "Dante's Inferno" in 1935. Anxious to become known as a dramatic actress, she signed a contract with Columbia, changed her name officially to Rita Hayworth and put her dancing shoes in mothballs. Within a few short years she won critical acclaim and a large fan following as the lovely menace in "Only Angels Have Wings". When it came to cast the lethal Dona Sol in 20th Century Fox' "Blood and Sand", producer Darryl F. Zanuck and director Rouben Mamoulian had considered over two hundred actresses for the role, but without success. In Rita he found exactly the multi-dimensional exotic star he had been seeking. Following her glamorous lead in "The Strawberry Blonde" and firmly established as a dramatic actress, Rita once more donned her dancing shoes. The charismatic magic that had captivated audiences when she was performing with her father was still there, and a whole new career opened up for the star. Her musical films included "You'll Never Get Rich", and "You Were Never Lovelier", both with Fred Astaire. She followed these successes with musical roles in "Cover Girl" with Gene Kelly, and "Tonight and Every Night". Rita returned to dramatic parts with a smashing title role in "Gilda", co-starring Glenn Ford. Her interpretation of the femme fatale brought such enthusiastic response from both the press and public, that they subsequently appeared together in four other films, "The Lady in Question", "The Loves of Carmen", "Affair in Trinidad", and "The Money Trap", in 1966. A consistent holdout



In 1935 Rita Cansino was fresh out of her father's dancing troupe and hardly memorable as a young senorita in her second film, "Under the Pampas Moon," starring Warner Baxter.



By 1941, Cansino had become Hayworth and was beginning to attract attention in films like "Tales of Manhattan" with Charles Boyer and Thomas Mitchell.



Typical of the grade B films she made at Fox was "Human Cargo" with Claire Trevor.



In "Paddy O'Day" she supported child star Jane Withers.



against clamoring television executives and sponsors, Rita chose to continue her work in movies and created memorable characterizations in "Salome", "Pal Joey", "They Came to Cordura" and an electric portrayal in the screen version of the hit Broadway drama, "Separate Tables". In 1943, for 20th, Rita appeared in a short film, "Show Business at War" with Fred MacMurray, Ginny Simms, The Mills Brothers and other stars helping the war effort. A documentary film, "Champagne Safari", produced by Jackson Leichter in 1950-1951, chronicled Rita's honeymoon trip with Prince Aly Khan through the jungles and palaces of Africa and the Middle East. Rita then responded to the clamor of foreign film producers and directors and appeared in seven international films through 1976. On television in 1964, she made her debut in "The Odyssey of Rita Hayworth", a half hour segment of the David Wolper series produced by Jack Haley Jr., narrated by Joseph Cotten. That year Rita also was coaxed to appear on the Academy Awards show, acting as presenter for "Best Director" award. Rita's alma-mater Columbia put together in 1965 a feature called "The Love Goddesses", a series of film clips featuring the worlds most memorable vamps, sirens, love and sex goddesses. TV newsman Sandy Vanocur interviewed Rita on the 1969 premiere NBC program called "First Tuesday." The unique segment was titled "Rita Hayworth at Fifty". When Rita called Carol Burnett to express her delight over Carol's priceless lampoon of "Gilda", Carol invited Rita to join her on The Carol Burnett Show. They were a howlingly funny pair of charwomen in a pantomime sketch. Merv Griffin also paid tribute to Rita in 1971 in a CBS broadcast called "An Evening with Rita Hayworth." Together, they turned in some fancy footwork and song medleys. In the past few years Rita has journeyed to England, France,



This widely publicized picture of Rita in her lace nightgown appeared on the cover of Life during World War II when she shared pin-up honors with Betty Grable. Rita's photo even decorated the atom bomb named "Gilda" which was dropped on the Bikini.



Rita was "Bewitched, Bothered and Bewildered," Frank Sinatra was "Pal Joey." This 1957 film was her last musical.



As we entered the sixties, Rita was proving to be a surprisingly strong dramatic actress in films like "The Story On Page One" with GIG Young.



Spain, South America, Russia, Norway, Sweden, Denmark, Finland, Holland, Italy and Greece for TV interviews and film festival awards where she was received as royalty. Many film industry awards have been presented to Rita in the past four months: The Tiffany Award for her outstanding contributions to the art of film; the Salonica (Greece) Film Festival Award of Excellence; and The Thaliens' "MS Wonderful" Award for 1977 in acknowledgement of her significant and enduring contributions to the motion picture industry. Presently, Rita is considering a television movie as well as other films and travels abroad. In the meantime she enjoys her gracious home in Beverly Hills, dates occasionally, plays golf regularly with close pals, enjoys swimming, walking, and reading biographies. Rita has been wed five times: To Ed Judson, Orson Welles, Prince Aly Khan, Dick Haymes and James Hill. Her married daughter, Rebecca Welles, is a schoolteacher in the state of Washington. Her unmarried daughter, Princess Yasmin Khan, is studying for an operatic career in New York. They all keep in touch and see each other regularly. According to those who know her best, no definitively accurate portrait of Rita has ever crystallized into words—beyond the wholesale level. It will take a classic author and objective observer to discover and distill the electric essence of this very special lady of whom it was once said: "She is the re-incarnation of Nefertiti, the most beautiful woman since the world began."

*Article reprinted from The Thaliens  
'77 Anniversary edition*



**You can see why Fred Astaire called her his best partner in this shot from "You Were Never Loveller."**



**Her appearance as Terpsichore, Greek glamour goddess, in "Down To Earth" further enhanced her "love goddess" image.**



**Although most films projected her romantic image, Rita proved in musicals like "Cover Girl" that she was a talented and accomplished dancer.**



**"Cover Girl" (1944) with Lee Bowman and Gene Kelly established Rita as a musical favorite.**





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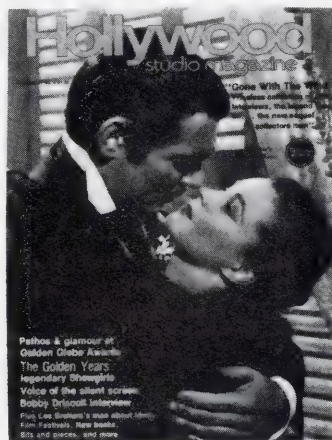
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As the "Ghost of Zorro," Clayton Moore had his hands full for 12 episodes protecting Pamela Blake from Indians, outlaws and the script writers. Moore starred in nine serials (in two he played a villain) and is famous as "The Lone Ranger."

## The Lone Ranger Still Rides

By Karyn Foley

The scene is in Texas in the 1800's. The law enforcement consisted of sheriffs, marshalls and constables. But the very best of all were the renowned Texas Rangers. One day a group of six of these Rangers went out after the infamous Butch Cavendish and his gang. The Rangers were ambushed by the gang, and all were gunned down and thought dead. Five actually were killed outright and one remained wounded and barely alive. Soon an Indian came and saw this wounded Ranger and noticed that he wore an arrow ring around his neck. The Indian recognized this as a gift he had given to a white boy long ago who had saved his life. As he approached this seriously wounded Ranger he knew that he must be the same boy now grown to manhood. The Indian's name was Tonto and the one Ranger was the last Ranger — The Lone Ranger.

Tonto dug six graves but only five bodies were put into the graves. So when the outlaws returned they thought all had been definitely killed. But they were wrong for the Lone Ranger still lived. The Ranger regained his strength after being nursed back to health by Tonto with his knowledge of Indian lore and medicine. Then the Ranger cut out a mask from his dead brother's vest, the brother that had been Captain of the Texas Ranger Patrol. The hat the Ranger

wore was white because the Indian used it to carry water and it had bleached in the sun. And since the dead brother had left the Lone Ranger a silver mine to take care of his family he wore a silver bullet which became his symbol of justice, law and order. Eventually the Lone Ranger brought Butch Cavendish and his gang to justice with the help of Tonto, and the gang was sent to prison. The Lone Ranger and Tonto have been riding for law and order ever since.

Clayton Moore, of Calabasas Park, California, the Lone Ranger is still riding, doing personal appearances, fairs and rodeos. He lives with his wife of thirty-five years and his daughter Dawn, and also with a fat cat and a well-behaved Yorkie dog.

As I am sitting here talking with the Lone Ranger I noticed a silver bullet. In all of the hundreds of personal appearances he has made he has always left a silver bullet and some lucky person is always fortunate enough to find it. The Lone Ranger has gone through three generations and is now 63 years of age. He is presently in the process of writing a book called "I Was That Masked Man." There is now a book out called "Who Was That Masked Man?"

The Lone Ranger had made two feature length motion pictures, one in color in 1956 and one in black and white in 1957,

and he has done 218 television shows. I asked him how he was chosen for the role in the first place and Mr. Moore said that he was selected out of over 200 applicants because of his deep voice. He was indeed King of the Serials at Republic Studios and even played some bad guys wearing a beard and with scars on his face. He has had absolutely no regrets in playing the role of the Lone Ranger and as the Lone Ranger he feels very close to children and feels that he has a special responsibility towards them.

Another Calabasas Park resident, Michael Ansara, played the role of a bad Indian in the Lone Ranger's first feature. On the screen of this Warner Brothers movie they fought as enemies, but off screen they are neighbors and the best of friends. I asked Mr. Moore about Jay Silverheels, the actor who played Tonto. Mr. Moore replied that he was now semi-retired and living in Canoga Park. He said he thought Jay Silverheels was one of the finest men he has ever had the opportunity to work with.

As I got up to leave his home, I turned to the Lone Ranger and I asked him if he now ever takes off his mask. "No," he replied, "Only to wash my face."

—(Las Virgines Ent.)

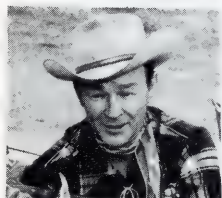
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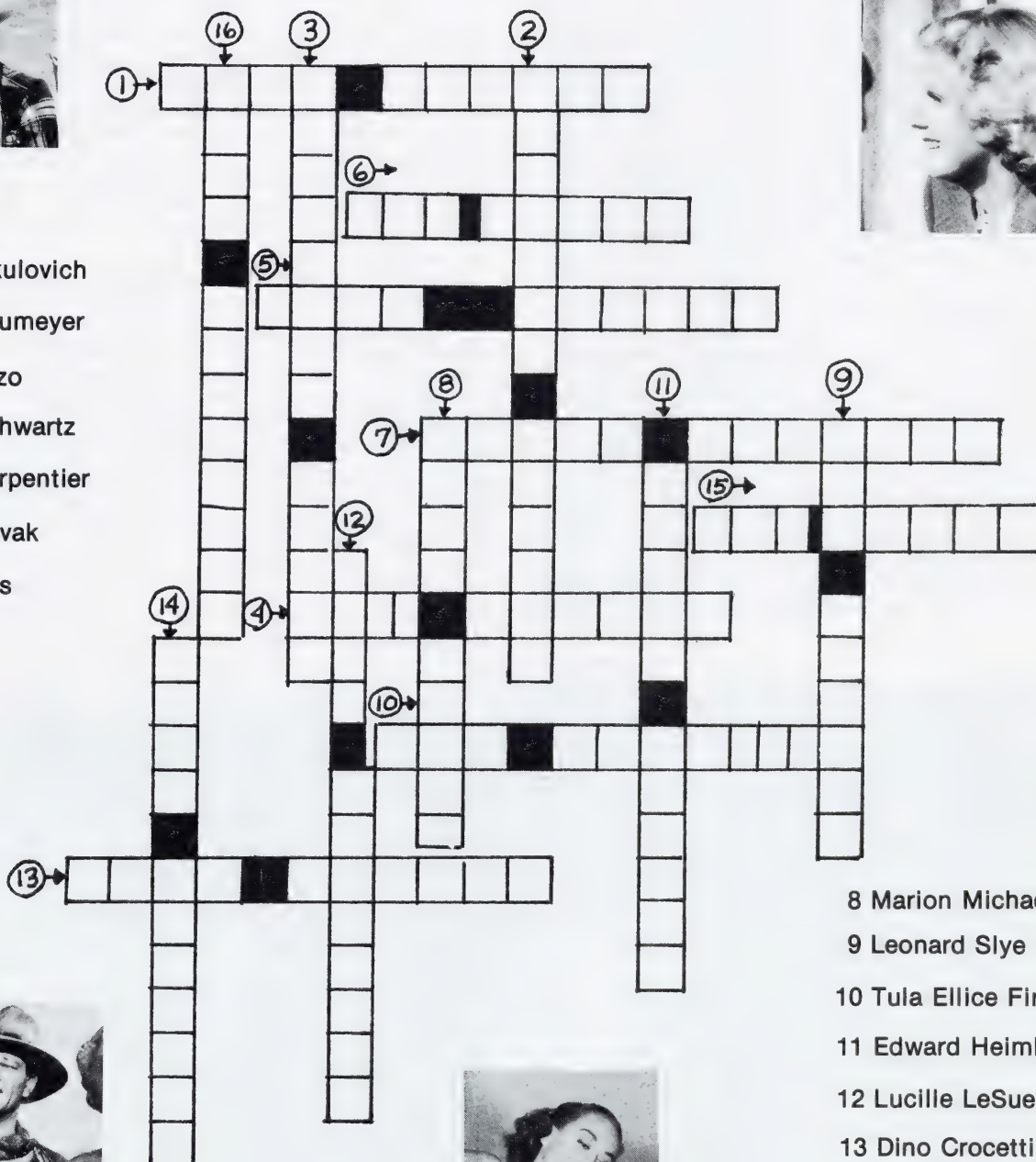


## WHAT'S IN A NAME?

How many Stars would have gone as far if they'd kept their real name? See if you can fill in the famous **STAGE NAME** of the star from the **REAL NAME** we've provided. Answers on page 46.



- 1 Malden Sekulovich
- 2 Dorothy Kaumeyer
- 3 Emma Matzo
- 4 Bernard Schwartz
- 5 Harlean Carpentier
- 6 Marilyn Novak
- 7 Julia Welles



- 8 Marion Michael Morrison
- 9 Leonard Slye
- 10 Tula Ellice Finklea
- 11 Edward Heimberger
- 12 Lucille LeSueur
- 13 Dino Crocetti
- 14 Ella Geisman
- 15 Byron Barr
- 16 Anna Maria Italiano

Turn to Page 46



**PISTOL  
PACKING**

# Eastman-Bronson

By William Hare

In a modern society bristling with violence and pervaded by an ever increasing air of helplessness, Clint Eastwood and Charles Bronson fulfill a burning psychological need on the part of filmgoers the world over by exemplifying western heroes capable of overpowering hostile forces and proving that one individual can make a difference in a restless and turbulent world.

Not only are these heroes of the western sagebrush similar in terms of cinematic style; they also appear to have much in common as far as their off-screen lifestyles are concerned.

Eastwood and Bronson reflect on screen the image of the laconic loner of western folklore. If screen dialogue tends to be lean then the screenviewer's imagination can be more intensively invoked. Two images from the western cultural's past surface when referring to the laconic loner syndrome. Gary Cooper was short on talk but long on action as he battled a gang of desperados bent on revenge in "High Noon", a lonely figure who rises to the occasion when the marshal's law abiding constituents turn a deaf ear on his plea for help. Alan Ladd said little but acted steadfastly in 'Shane', the film that the vast body of his cinema analysts consider to be his best. A stranger with a gunslinging past, Ladd ultimately puts his deadly talent to use for the common good as he terminates the productivity of villainous hired gun Jack Palance.

From all observable indications it seems that both Eastwood and Bronson are loners in real life as well as on celluloid. Both are avid family men who have chosen to shun the glittering limelight of Hollywood. Although they are said to maintain few close personal associations, both are regarded as fiercely loyal to their friends.

The two superstars share at least one other distinct common thread as well. They both survived tenuous uphill struggles to achieve the ranks of film stardom. Eastwood's road to stardom included stints as a swimming pool digger and apartment house manager before landing his big break in the continuing role of Rowdy Yates in the successful "Rawhide" television series. Like Eastwood, Bronson is a child of the Great Depression, and, as Charles Buchinsky he endured long hours in the coal mines of his native Ehrenfeld, Pennsylvania. Even after the actor had relocated to Hollywood in pursuit of a career he paid his experiential dues

through a series of progressively expanding parts initially as Charles Buchinsky, then as Charles Bronson, eventually securing a lead role in the television series "Man With a Camera" and, ultimately, carving a niche in movies as a top character actor and finally as a superstar.

Their real life experiences as quiet loners who eventually overcome adversity to achieve great successes enhance the believability of the rolls that Eastwood and Bronson portray in films. Beyond the taciturn exteriors of the film giants reside interiors of smoldering intensity waiting to explode on screen at the proper moment.

Through Clint Eastwood the term "spaghetti western" became an indelible part of film lexicon as he parlayed the character of "the man with no name" to rewarding heights in the Sergio Leone films "A Fistful of Dollars," "For A Few Dollars More", and "The Good, The Bad, and The Ugly". The films displayed Eastwood as a stranger seeking to tame western towns overwrought by violence. He goes about his business with a stoic calm, after which he ride out of town with the same air of unassuming detachment with which he had earlier entered.

The definitive Eastwood western which appeared to explore the subtle inner roots of man to the greatest extent was the 1972 Universal-Malpas release "High Plains Drifter", which he also directed. Ernest Tidyman, creator of the "Shaft" series and scenarist of "The French Connection" authored the screenplay, which showcased the hypocrisies and rapacious greed of the inhabitants of a town torn to its roots through fear of destruction by a gang of vengeful bandits. Cast simply as "The Stranger", Eastwood initially demonstrates a capacity for taming violence, upon which the town's prominent citizens recruit him to organize resistance to the bandits. Eastwood accepts, but only after receiving an assurance that he can have anything he wants. He quickly demonstrates his contempt for the town's leaders by designating a midget, the scorned butt of the community's practical jokes, as both mayor and sheriff. The film focuses on the gossamer, often indistinguishable, thread that separates the supposedly decent law abiding citizenry of the town as contrasted with the bandits against whom Eastwood was designated to do battle.



**STRANGER AND FRIEND** — The Stranger, portrayed by Clint Eastwood, is pictured with the midget Mordecai, played by Billy Curtis, the man Eastwood has appointed mayor and sheriff of the town he has been hired to protect in "High Plains Drifter".



**UNLIMITED PRIVILEGES** — Clint Eastwood cashes in on his unlimited credit provided by townsfolk in exchange for his protection in the hard-hitting Universal-Malpas western "High Plains Drifter".



# Western Stars

## Current Superstars of the Range

The Bronson star vehicle received significant early impetus with his role in the 1960 United Artists film "The Magnificent Seven", a western adapted from the Akira Kurosawa Japanese classic "The Seven Samurai". Brilliantly directed by John Sturges, "The Magnificent Seven" is the story of a town terrorized by bandits. The plot is markedly similar to Eastwood's "High Plains Drifter", the chief difference being that in "The Magnificent Seven" the town hires a team of seven professional warriors to battle the bandits in mortal combat. Bronson's character O'Reilly was the most sympathetic of the gunfighters as he spent many hours teaching and communicating with the children of the village.

In the early sixties Bronson was approached by an unknown Italian director to star in an Italian western adaptation of another Kurosawa work "Yojimbo". When he nixed the offer Sergio Leone next tendered it to Clint Eastwood, who accepted as "A Fistful of Dollars" successfully launched the "spaghetti western" concept along with stardom for Eastwood.

By resorting to the time-proven analytical yardstick of hindsight if is easy enough to see why Bronson rejected Leone's offer and Eastwood accepted it. Bronson's career was more established than Eastwood's at the time in that the latter's chief distinction was co-star status on the "Rawhide" television series. What with that series' episodes having been concluded for the season, Eastwood saw an opportunity to travel to Europe and pursue a relatively risk-free gamble, which panned out far more handsomely than he ever realized. Bronson, on the other hand, had accepted the role and the film had bombed, the cinema career he had been building carefully for better than ten years could have been seriously jeopardized.

Bronson's significant breakthrough to the portals of stardom followed seven years after "The Magnificent Seven" in the MGM action vehicle "The Dirty Dozen" directed by Robert Aldrich. Although the aforementioned breakthrough occurred in a war film, Bronson parlayed that success into numerous star assignments with the western genre, including "Guns for San Sebastian", "Villa Rides", "Once Upon a Time . . . in the West", "Red Sun" and "The Valdez Horses".

Two recent Bronson westerns with fascinating themes which gave him an opportunity to demonstrate his acting talents were "Breakheart

Pass" and "From Noon Till Three", both United Artists releases.

Bronson's director for "Breakheart Pass" was the late Tom Gries, who had previously directed him in "Breakout" and would later, after "Breakheart", direct Muhammad Ali in the heavyweight champion's biography "The Greatest".

Utilizing a tightly-constructed script by action writer Alistair MacLean adapted from his best-selling novel, the story, which takes place just after the Civil War, merges elements of the mystery and the western to achieve a favorable result. Bronson is cast in the role of a prisoner on an Army train carrying an unusual band of passengers. The Bronson character of John Deakin ultimately turns out to be a secret agent in a western counterpart to James Bond. "Breakheart Pass" contains some of the best railroad action footage ever put on film.

"From Noon Till Three" encompasses a significant departure from the usual Bronson western hero. In it he portrays a member of a gang of bank robbers who, after Bronson's horse is injured, leave him at the country home of the widowed Jill Ireland during the three hour sojourn between noon and three that they estimate it will take to rob a bank in town, then return to pick him up.

Bronson demonstrates remarkable con artist skills as he gains Miss Ireland's sympathies, after which a romantic dalliance follows. When Bronson's fellow gang members are apprehended and about to be hanged, he seeks to save his own skin after promising Miss Ireland that he will attempt to rescue them.

A vigilante posse seeking to apprehend Bronson and hang him actually succeeds in catching and hanging a dentist that the cunning Bronson had waylaid and with whom he had exchanged clothes.

Miss Ireland subsequently writes her memoirs about her heroic love, and even after Bronson has come forward to reveal the truth, nobody wants to believe him and he ultimately suffers the fate of incarceration in a mental institution.

"From Noon Till Three", written and directed by Frank D. Gilroy, has a good deal to say about the power of myth in the mind of the public and the unyielding tenacity to continue clinging to it even in the wake of truth.

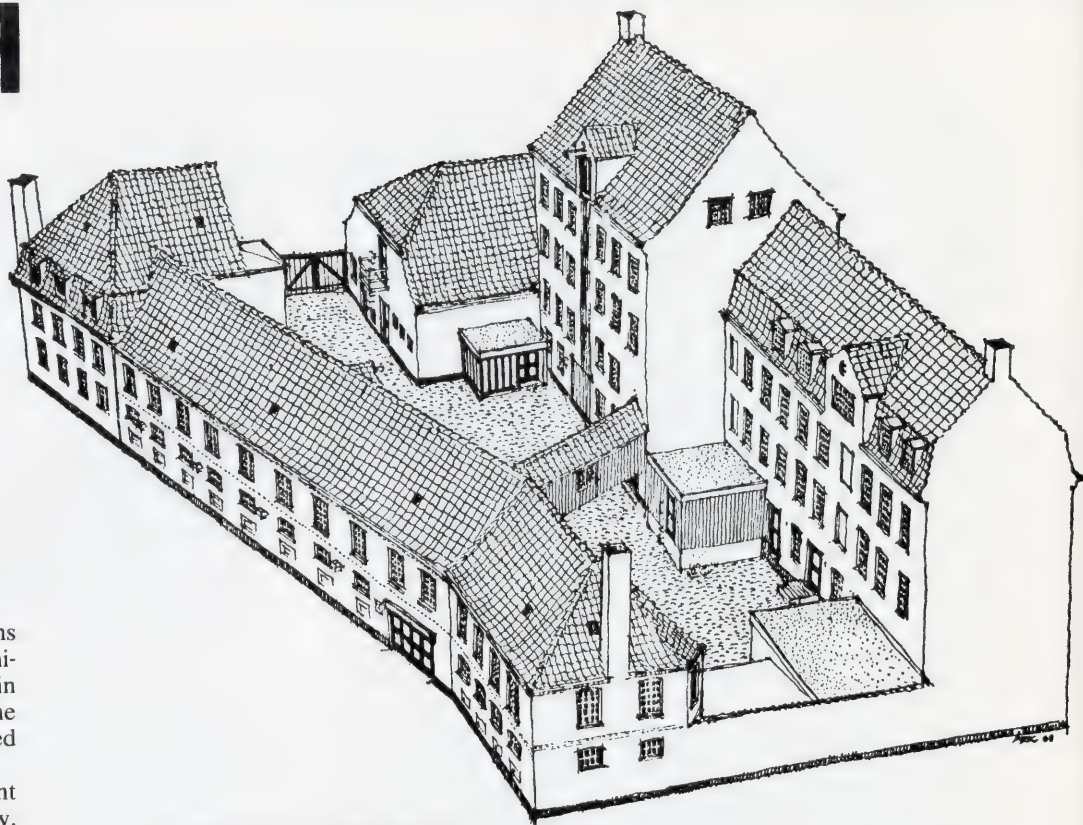


**RAPTUROUS BRONSON** — is pictured in an amorous moment with Jill Ireland from the United Artists release "From Noon Till Three".



# THE DANISH FILM Institute Museum School

By Glo Davis



exclusive interview with director  
of danish film institute . . .

"I've always been interested in films even though I graduated from the University of Copenhagen with a major in literature," Mr. Ib Monte, director of the Danish Film Institute said, as he relaxed back in a comfortable leather chair.

Luckily Mr. Monte spoke excellent English and we could chat together easily. He reminisced over a trip last year to California where he vividly recalled visiting several motion picture studios and the Academy of Motion Picture Arts & Sciences.

We were sitting around a modern circular table, set up in a corner of his functional private office. Large paned windows in one wall overlooked the picturesque inner courtyard of the building complex that housed the Institute.

I had spent a week sight seeing in the clean and brisk atmosphere of the fascinating Vikings before calling Mr. Monte for an interview. He graciously worked me into his schedule so I could bring back an exclusive interview for the readers of Hollywood Studio Magazine.

How did Mr. Ib Monte get involved in the Danish Film Institute? He's been its director since 1960. "I was a frequent visitor here to the Museum while I was going to school," Monte recalled. "And, then in 1954 I started writing for the Museum Magazine." He continued, "In 1957 I went to work for the Film Museum and as you can see I'm still here."

He went on to say, "Actually this place is unique in that it is three places in one. We have the Institute, Museum and School, with a large library of over 30,000 books and 8,000 films all here in one place. Students come to study from many countries. Recently an American scholar attended the school and published a thesis on Danish films in the silent era. We have another American student enrolled here now."

The Institute receives its operating funds direct from the country. It is governed by a Board of Directors consisting of five members, two of whom are elected from among the various professional film organizations (producers, distributors, cinema-owners and directors), two members from a representative body made up of thirty persons all belonging to various organizations connected with the film industry, and one member appointed by the Minister for Cultural Affairs. The Board has the final decision in matters pertaining to the government grants placed at its disposal.

"In 1972 the Film Foundation acquired one of the most modern film studios in Copenhagen. The studio has two large stages complete with all facilities. During a three year period, fourteen Danish and five foreign feature films were produced there in addition to a number of short films and television programs. The studio is run on a normal basis and is rented out to Danish as well as foreign producers," Monte explained.

"Activities abroad are very important to us too," Monte reminded me. "The Film Institute has set up a special office to promote knowledge of artistic Danish films abroad. The task of this office is to arrange Danish participation in film festivals and Danish film weeks, and to distribute general information about Danish films."

The Institute can also grant scholarships. This means that all who work with films, including film journalists and university students of the cinema, have chances of undertaking research abroad. An annual sum is set aside for this purpose. They also can make grants to assist in the publication of books, articles, etc. on film-making.

## The Danish Film Museum

Towards the end of the 1930s a couple of Copenhagen critics and authors conceived the idea of a Danish film museum, and work was done on a private basis. In 1941 the institution known as Dansk Kulturfilm supplied funds to formally set up a film archive and the film museum was founded.

In January 1949 the museum started regular film showings in its own private theatre (84 seats) in the center of Copenhagen. In 1958 it was placed under the administration of the Government Film Office and in 1964 separated from the government and placed under the Ministry for Cultural Affairs.

Now the Museum is on the property of the Film Institute with a new theatre of 158 seats. It also has a permanent exhibition on the second floor in the same building.

The library of the Danish Film Museum is the main library in Denmark for literature on the cinema and television, and is open to the public. The library subscribes to



# Passing Parade / Veda Ann Borg



Mr. Ib Monte, Director of the Danish Film Institute, welcomes Glo Davis to his office. In the background is Monte's favorite movie star, John Wayne, in a blow-up shot.

over 200 film and TV periodicals all over the world. Twice a year the library publishes a list of new acquisitions.

## The Danish Film School

Training at the Film School is divided into a series of courses and seminars. Instruction is given to all who either have or wish to acquire a knowledge of the film medium.

As a general rule, the school year covers two basic courses each lasting about 10 weeks. The school places no emphasis on previous academic qualifications or occupation. However, applicants must have reached the age of 21 years.

Apart from its purely educational activities the school also acts as a research centre in the field of film technique.

Mr. Monte said, "Denmark produces about 20 feature films a year. They are exported to other Scandinavian countries, West Germany and Great Britain. A normal film budget runs about \$300,000. Much less than U.S. budgets."

"The really great era of Danish films was the 'Silents' from 1910 to 1914," Monte remarked. "Our films are very natural and we hope to reach a real world market in the future." Δ

**UNIVERSAL TOURS** is giving visitors to the studio the opportunity of surviving an airplane crash as part of Airport '77 Screen Test Theatre.

**NEW RELEASES** — Niles Entertainment (Film Products), is now offering current new film releases, *Schizo* in 8mm and Videocassette, "I Wonder who's killing her Now?" and "Love All Summer."

**TV CENTER STUDIOS** plans to expand their Cahuenga Blvd. and Romaine St. location, the former Technicolor complex, situated on 6-3/4 acres with 202,000 square feet of floor space, four new sound stages are to be built, three screening rooms are to be refurbished and a 500 car parking lot added plus other facilities.



Cobina Wright, Jr., Jack Oakie, Veda Ann Borg and Janet Blair in *SOMETHING TO SHOUT ABOUT*. Director friend, Gregory Ratoff saw to it that Veda Ann's new "image" was kept busy.

By Kirk Crivello

Veda Ann Borg was at her best playing women of strong character not necessarily of high morals. Given one of those unrewarding roles that sometimes crop up when the lead female part is rather small, Veda Ann had no equal. Her touch was simply surer and lighter than any of the others. Hollywood knew this and treasured her talent.

She was born Jan. 11, 1915 in West Roxbury, Mass. Her father, Gottfried Borg was a painter and decorator. In New York, working as a model, she was tested and signed by Paramount in 1936. In *THREE CHEERS FOR LOVE*, a minor musical, she was much older John Halliday's cheating wife. Paramount didn't take up their option and eventually she moved over to Warner Brothers. For the next two years, she appeared in only small roles.

On August 7, 1939, returning from the fights with date Dick Purcell, she was in a head-on auto crash. Her head went through the windshield and her face was disfigured. Ten operations were required to rebuild her face, and she thought her film career was over. "Warner Bros. was giving me the publicity build-up that Ann Sheridan later received," she later said.

Director Larry Parmour offered her the female lead in a Columbia serial, *THE SHADOW*, with Victor Jory. More plastic surgery followed. Then Gregory Ratoff gave her a part as Akim Tamiroff's mistress in *THE*

*CORSICAN BROTHERS*. Her part in MGM's *BITTERSWEET* led to replacing Virginia Grey in *THE PENALTY*. Veda Ann's playing of Edward Arnold's tough blonde gun moll caused a mild stir and established her new 'image.' In *HONKY TONK* as a lady barber who gets saloon owner, Clark Gable in her chair; Reliable director Gregory Ratoff gave her important roles in *TWO YANKS IN TRINIDAD*, *SOMETHING TO SHOUT ABOUT* and the song, "Be My Little Bumblebee" in *IRISH EYES ARE SMILING*; Betty Grable requested her for her best friend in *MOTHER WORE TIGHTS*.

While playing Victor McLaglen's girl in Republic's *LOVE, HONOR AND GOODBYE*, Veda Ann met McLaglen's son, Andrew, who was the assistant director of that film. They married in May, 1946, and divorced in 1957. Her son, Andrew, Jr. was born in 1954.

She gave a sprightly performance as Vivian Blaine's showgirl buddy in Goldwyn's *GUYS AND DOLLS*. And an outstanding one as an ex-drinker waitress in a brief scene with Susan Hayward in *I'LL CRY TOMORROW*. John Wayne, who had given her the part of the blowsy landlady in *BIG JIM MCLAIN*, cast her in a dramatic role, Nell in *THE ALAMO*. Her performance was rather moving, suggesting her range had never been exploited.

Veda Ann Borg died August 16, 1973. Δ





Radiantly happy Janet Blair in a still from the NBC photo gallery.



Don Ameche, Janet Blair and Jack Oakie gave movie audiences "Something To Shout About" from Columbia Pictures.

## Keeping up with Janet Blair

by Robert Kendall

In her film, teevee, and stage roles, Janet Blair always exudes a radiant personality, alive with enthusiasm and energy. In a recent exclusive Hollywood Studio Magazine interview, I discovered she still exudes that fun-filled personality that has made her such a favorite.

Janet smiled as she told how her career began.

"I'd taken dancing and music lessons ever since I was a child. My dancing teacher took me to New York City for a series of lessons. My dancing teacher took me to New York City for a series of lessons. While we were there I saw the Broadway show, "On Your Toes" starring Ray Bolger and Zorina. Watching this show really fired me up to go!"

And Janet Blair has been fired up ever since, turning in some supercharged performances for all to enjoy.

"Perhaps," she suggested, "the response to my comedy roles in high-school plays was another big factor in my decision to launch into a show-business career. I loved hearing the audience laugh when I performed, and I guess I was a "ham" from then on. I'm not basically funny — but I can draw laughs, and have fun — and the audiences have fun too. That's the *best* part!"

From Janet's first starring role as Roz Ruzzell's younger sister in the Columbia Picture, "My Sister Eileen", her movie credits continued, with such film hits as "Broadway" with George Raft, "Three Girls About Town" with Joan Blondell, "Once Upon a Time" with Cary Grant, "Gal-





**SUMMER SKIES** — Janet Blair plays the role of Regina Montgomery in "Gallant Journey".



Janet Blair, Rosalind Russell and Chick Chandler in a scene from the Columbia production, "My Sister Eileen".



Janet Blair in a happy scene from Columbia production "Something To Shout About".



Janet Blair in a scene from the Columbia production "My Sister Eileen".



Vintage glamour — Short Sweaters, Long Skirts — Janet Blair is wearing, in "I Love Trouble", in which she co-stars with Franchot Tone.



Don Ameche and Janet Blair in a scene from the Columbia production, "Something to Shout About".





**ALTOONA TUNESTER** — Janet Blair, who came to films from Altoona, Pa., sings and dances in show-within-a-show of Columbia's Technicolor "Tonight and Every Night" which takes place in a London theater during the blitz. Other principals include Rita Hayworth, Lee Bowman, and Marc Platt.



Harry Green, Veda Ann Borg, Don Ameche, Janet Blair, Jack Oakie and Jay Martin in a scene from "Something to Shout About".

land Journey" with Glenn Ford, "Tars and Spars" with Alfred Drake and Sid Caesar, and "The Fuller Brush Man" with Red Skelton, as well as "Tonight and Every Night" with Rita Hayworth.

Janet Blair has been very active on the stage too with her many boxoffice hits, such as "For Love Or Money," "A Girl Can Tell," "One Touch of Venus," "Annie Get Your Gun," "The Sound of Music," "Peter Pan," "Mame," "King and I," and the London production of "Bells Are Ringing," but it was as Nellie Forbush in "South Pacific" that Janet Blair broke records, appearing in 1,273 consecutive performances in the Rodgers and Hammerstein classic.

Her TV appearances include the "Summer Chevy Show," "Playhouse 90," "Bell Telephone Hour," and Ed Sullivan, Bob Hope, Red Skelton shows, as well as Henry Fonda's wife in the TV series, "The Smith Family".

"Recently I've toured with my own night club act in every major city in the United States," she smiled, "and it has been wonderful to meet people after the show. I can hardly believe all the things they remember about the roles I've played in the different media. It's very gratifying to be appreciated!"

"I come from a large musical family," Janet continued, "I was born and raised in Altoona, Pennsylvania. You might say I began my professional career as a singer with the late Hal Kemp's orchestra."

Commenting on her recent return to Broadway for the smash hit, "Follies", she had this to say.

"I loved doing that show. I worked with people whose talent I respected, and enjoyed watching perform. Alexis Smith, Gene Nelson, Yvonne deCarlo — we did have a good show."

Before our interview was over I asked the energetic, optimistic trouper what advice she had for young people eager to launch into a show-biz career.

Janet Blair paused a moment, and then replied thoughtfully, "It takes guts, energy, and God-given talent!"

That Janet Blair has an abundance of all three qualities she mentioned is proved by her own remarkable career. Recently, she toured the nation in the colorful musical, "Winner Take All" which proved another hit. The vivacious personality she beams from the stage always entertains. Her movies are classics, and with good reason, for she always put everything into her performances, and still does.



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### THE BLACK COIN — 1936 — 15 CHAPTER SERIAL

Ruth Mix, Dave O'Brien, Snub Pollard, Bob Walker, Ralph Graves, Bryant Washburn, Robert Frazer, Yakima Canutt. During the middle age wars between Musselman and Christians, crusaders etched various Christian symbols on Saracen money, and the sign of Santa Clara appeared on certain Arabic silver pieces which through the years have gradually turned black. According to the Arabs, the coins are "megnum" or devil cursed, as are those that possess them. Having one of the Black Coins, Terry Navarro (Dave O'Brien) secretly attempts to leave Tangiers with some valuable papers entrusted to him by his employer. Discovering that Dorothy Dale (Ruth Mix), a secret Service operative ("In our business you must distrust everyone" she says calmly), and a man named Prescott (Ralph Graves) are aboard the same plane, Ali Ben Aba, an Arab smuggler, starts plotting to stop them. Word gets around fast, and before long seemingly everyone wants to get their hands on the Black Coin, and find out whats contained in those papers. A rip bang action packed serial with ship explosions, train wrecks, shark attacks, cars over cliffs, and a first fight every four minutes.

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### CHECK THESE GREAT RELEASES

**THE LEFT FIST OF DAVID** with Vincent Price and Peter Lorre and it is a rare one. This is the pilot of a never aired series entitled "Collectors Item. Made about 1960 about a priceless collection of art left to be catalogued by Price enacting an art collector and his strangely witted

## BIG FILM SALE:

friend (Lorre) as part of an estate settlement. A neighbor, Ivan Haggard, is also suspiciously interested in the enormous task, in particular a mysterious item known by legend as "The Left First Of David." No one knows what it is and it can't be found. Someone poisoned the coffee cream, which an unfortunate cat found first, and hence the mystery develops. Directed by Buzz Kulik. Completely unique and the prints are mint.

**3 reels black and white — S8S — \$50.00, 16mm — \$50.00**

**The ABBOTT & COSTELLO SHOW** — 3 reels — circa 1950's. With Hillary Brooke, Sidney Fields, Gordon Jones, and Joe Kirk. Previously available years ago as a one reel condensation entitled "Oh My Aching Tooth, Thunderbird now offers the complete show from tele's Golden Age. Its Lou of course, who has the tooth ache, and after a nasty experience with certainly the most incompetent dentist ever portrayed on film, Lou decides to yank the offending molar himself with Buds questionable assistance. Make no mistake as this is a very funny show with some great dialog and wise cracks and includes a terrific monologue on stage by them both.

**S8S — \$50., 16mm \$76.45**

**MURDER AT MIDNIGHT.** With Aileen Pringle and Alice White, available in 6 reels from our catalog and now in a Movie Digest one reel version you can get the crux of this very entertaining 1931 murder mystery.

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**THE MAN WHO KNEW TOO MUCH.** With Leslie Banks, Edna Best, Peter Lorre, directed by Alfred Hitchcock. With expert editing Thunderbird has done in two reels what it took Alfred to do in 8 reels as listed in our main catalog.

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**BULLDOG DRUMMOND ESCAPES.** Ray Milland, Heather Angel, Reginald Denny. Miland is Drummond in this 1937 mystery sleth film now available in a one reel Movie Digest version. Available full length in our catalog.

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**THE DEATH KISS.** With Adrienne Ames, David Manners and Bela Lugosi star in this 1933 murder mystery set on a sound stage of a movie studio. Available in full length of 7 reels in our catalog and now in a one reel movie digest release.

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**CALL IT MURDER.** With Sidney Fox, O.P. Heggie, Henry Hull, Richard Whorf and Humphrey Bogart. One of the earliest pix featuring Humphrey before he made Petrified Forest. An interesting look at a Bogie as yet unknown to the public.

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# LEE GRAHAM . . . MAN ABOUT TOWN



"4 Girls 4" and 1 guy -- Rosemary Clooney, Rose Marie, Margaret Whiting and Helen O'Connell with Jonathan Winters following the girls premiere at Hollywood's Huntington Hartford.

Former first lady Betty Ford gives Tony Orlando a congratulatory kiss following his emotionally packed opening at the Las Vegas Riviera.

Not since the fifties when Judy Garland, following a period of retirement due to inner turmoil, returned to the Strip has Las Vegas seen such an emotionally charged evening as *Tony Orlando's opening* night at the Riviera. As the world knows by now, and Tony discusses it freely, "I had three things against me — psychological problems from the suicide of my best friend, Freddie Prinze, and the death of my sister; physiological problems from the resultant depression; and a drug problem."

Now Tony has everything going for him. Sweating profusely, he worked his "cute buns" (Wayne Newton's words) off. Orlando sang, danced, joked and cajoled the crowd into action singing along, shaking hands, etc. First-nighters had never seen anything like it — and neither had Tony. Two of his closest friends, Wayne Newton and Paul Anka, were surprise guests on stage. Newton helped Tony "Tie A Yellow Ribbon . . ." round the audience. Anka expressed his feelings in a parody . . . "Although I'm straight, I'm here to state, I dig him 'My Way'."

Later, in his dressing room, clad in a velour robe, Tony admitted he was nervous about returning to Vegas, "This is the big league and I felt like I was at bat in Yankee Stadium. Thank God for friends like Newton and Anka and the former first lady, Betty Ford, and her daughter Susan, who flew in for the opening."

While in Vegas I found time to catch 'the Hilton's Number One female attrac-

tion, **Ann-Margret**, making her final appearance there before moving over to Caesars Palace this spring. Hard to believe this sumptuous, sensuous Swede is the same nervous girl I first saw in Vegas 18 years ago on the bill with George Burns. At that time, she looked as if she had just mislaid the Junior Prom.

'4 Girls 4' opened at the Huntington Hartford with Helen O'Connell replacing Barbara McNair who had been part of the act a couple of months earlier at the Doheny Plaza. Helen joined Rose Marie, Margaret Whiting and Rosemary Clooney, making it "4 Blondes 4."

Looking sensational, O'Connell made it hard to believe when she announced that she is the oldest of the four. For the record, Clooney, who'll be 50 in May, is the youngest.

What a pleasure to hear those songs from another era when, as Whiting said, "We ate 'bread' and walked on 'grass'." If you're over 40, songs like "Tenderly," "Tangerine" and "It Might As Well Be Spring" bring back special memories when sung by the stars who made them famous — and vice-versa.

Paul Lynde was there to hear Rose Marie tell some of his outrageous answers on "Hollywood Squares" such as the time he was asked, "Why do motorcycle riders wear leather?" "Because chiffon wrinkles," was Paul's reply.

Hermione Baddeley, escorted by Prince Alphonzo de Bourbon of Spain, spotted

Bea Arthur and a hairdresser in the lobby. "I'm with a prince," Hermione yelled. "I'm with a queen," Bea snapped in her best "Maude" manner.

Among first-nighters singing the praises of the performers were George Burns, Eileen and Jonathan Winters; Joanne Dru and C.V. Wood; Rue McClanahan and Gus Fisher; John Caulfield, and, unrecognized by the mob, that singing favorite of the forties, Dorothy Shay, the "Park Avenue Hillbilly."

Up, up, and away — for **Alice Faye!** We jetted to Boomtown, Nevada in a luxurious private plane for a Basque BBQ and day with Faye. The all-time favorite was on location for "Lassie, My Lassie" which marks her first singing screen role since "State Fair" 15 years ago.

Bonita Granville Wrather, co-producer of the \$2 million film, the seventh Lassie, and first in 26 years, was our hostess and joined composers Robert and Richard Sherman at the piano to sing numbers from the film.

I was seated next to Alice who remains as warmly appealing as in the days when movies traded in glamour instead of reality and she was a top star. In her new film, Alice sings "A Rose Is Not A Rose," one of 12 songs in "Lassie . . ."

At lunch Alice reminded us that she was not a star overnight. She started dancing at 14 in vaudeville in New York where her father, Officer Leppert (Alice's real name), was a cop on the 9th Avenue beat. From the chorus of "George White's





**One sings, the other doesn't -- Man About Town Graham on Boomtown, Nev. location of "Lassie, My Lassie" with Alice Faye who sings for the first time on screen since "State Fair."**



**Lana Turner, Liberace, Vivian Blaine and Martha Raye at what is probably his last party in his Hollywood Hills home. (Photo by Yanl Begakis)**

Scandals," she became Rudy Vallee's band singer and he brought her to Hollywood for a bit in the film version of "Scandals." In show-biz tradition, when the star, Lilian Harvey, became temperamental and walked off, Alice replaced her. But even then she did three years of forgettable films before she became America's singing sweetheart in hits like "Alexander's Ragtime Band" and "Hello, Frisco, Hello."

Thirty-seven years ago, after Alice divorced Tony Martin, she married Phil Harris and gradually allowed her career to diminish as she devoted more time to her family. Now, with her children grown, Alice is slowly coming out of retirement.

**Liberace** gave what was probably the last party in his Hollywood Hills home. The 31-room mansion, which the star had planned as a museum, even after his death, failed to meet the necessary zoning variance, and, since Lee has six other homes, he has put this one up for sale—\$750,000 if you're interested.

When Liberace dined at Michelangelo in Beverly Hills, he was greatly impressed with the murals. Lee arranged for the artist, Stefano Angelo Falk, to do murals in the ceilings of his Vegas villa. He was so happy with the results, he hosted a party and showing of Falk's work which was the reason for this "last" soiree in Hollywood.

Fifty-eight-year old Wladziu Valentino Liberace, nicknamed "Lee" was as bubbly as ever greeting such guests as Johnny Mathis, who maintains a hillside mansion near Lee's; Martha Raye, Vivian Blaine and Stuart Clark, Blanche and Jim Davis; and Corinne Calvet, who was sent outdoors when she brought her dinner into the white-carpeted living room.

Tinseltown's most durable glamour girl, Lana Turner, made the evening's spectacular entrance. Looking super great, Lana was surrounded by admirers. It doesn't



**All time favorites -- Ruby Keeler, who accepted the Louella Parsons Award on behalf of her former boss, Jack Warner; John Wayne and Patsy Kelly at Hollywood Women's Press Club Golden Apple Awards in the Beverly Wilshire Hotel.**

look as if she'll be doing another picture soon. Lana laments, "You wouldn't believe the filth I find in scripts sent to me . . . Thank God I'm in a financial position where I don't have to take these dirty pictures."

"It sure beats a lemon," **Jane Fonda** observed as she accepted the Hollywood Women's Press Club Award for **Female Star of the Year** from her political opponent, John Wayne. She was referring to the fact that she had previously received the organization's Sour Apple Award. Ironically, the male winner, Frank Sinatra, had received three Sour Apples because of his tirades against ladies of the press. Although Sinatra wasn't there, he sent flowers. Wayne noted the press gals should hold on to both the Sour Apple and Golden Apple because "next year Frank isn't sure

which way he's going to go."

The nostalgic highlight was the presentation of the Louella Parsons Award by her daughter, Harriet, honoring Jack Warner in celebration of Talkies 50th Anniversary. The only surviving member of the four fabled film makers, Jack, 85, is too ill to go out. His award was accepted by Ruby Keeler, very pretty with a becoming new hair style, as she received a standing ovation. Ruby was one of the most popular stars at Warners in a string of musicals starting with the one which revolutionized movies, "42nd Street."

Earlier in the week, Patsy Kelly had asked me what time the awards began. I said, "cocktails at 11:30 . . ." Patsy interrupted with "COCKTAILS AT 11:30 IN THE MORNING! Those girls sure know how to give a good party." They sure do, Patsy!



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- ☐ 8. Charlie Chaplin
- ☐ 9. Frank Sinatra
- ☐ 10. Stan Laurel
- ☐ 11. Oliver Hardy

### MOVIEREEL/ Continued

plays an underworld boss in the NBC miniseries 79 Park Avenue... Over 1000 guests attended the Friar Club's black-tie banquet honoring **LUCILLE BALL**... 'tis rumored **ROBERT REDFORD** is expected to grab the role of Rhett Butler in the sequel of *Gone With The Wind*... will he accept it?!

### FILM FESTIVALS

#### ANN ARBOR 8mm FILM FESTIVAL

The Ann Arbor Film Cooperative is pleased to announce the 8th Annual Ann Arbor 8mm Film Festival, Feb. 17-19, 1978. We are now accepting entries to the oldest exclusively 8mm and S8mm guage film festival in the United States. The festival seeks 8mm films for entry into competition of prize money expected to exceed \$1,000.

Entry: An entry fee of \$5 per first film, \$3 per each additional film entered is required. Entry forms are available by writing to:

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or by calling (313) 995-3779/769-7787.

The Festival is open to all non-professional regular and super-8 films excepting previous entries. Prizes: An awards jury will distribute a minimum of \$1,000 in cash and prizes. Festival Dates: February 17-19, 1978 in Schorling Auditorium, School of Education, Ann Arbor, Michigan.

—Gerry Fialka

#### DALLAS' USA FILM FESTIVAL SET TO HONOR CUKOR

Dallas' Eighth Annual USA Film Festival, to be held March 10-19 in SMU's Bob Hope Theatre, will begin with a three-day tribute to George Cukor who has been chosen as 1978's "Great USA Director."

Cukor's career as a director of motion pictures, which spans nearly half a century, boasts one of the most impressive filmographies in film history. Among the films he has directed are *David Copperfield*, *A Bill of Divorcement*, *Dinner at Eight*, *Holiday*, *Little Women*, *Camille*, *The Women*, *The Philadelphia Story*, *Adam's Rib*, *Born Yesterday*, *Pat and Mike*, the 1954 version of *A Star Is Born*, *My Fair Lady*, and *Travels With My Aunt*.

Although popularly labelled "a women's director" because of his success in directing stories with female protagonists, Cukor is equally adept at directing men (three of his male stars won Oscars for their roles in his films). Stars he has directed include: Ingrid Bergman, Ronald Colman, Joan Crawford, Leslie Howard, Melvyn Douglas, W.C. Field, Greta Garbo, William Holden, Judy



Garland, Cary Grant, Katherine Hepburn (8 films), Judy Holiday, James Mason, Jean Harlow, James Stewart, Robert Taylor and Spencer Tracy.

Cukor is the eighth accomplished director to be honored by the USA Film Festival retrospective. Others have been George Stevens (1971), Frank Capra (1972), Raoul Walsh (1973), Joseph L. Mankiewicz (1974), William Wyler (1975), Mervyn LeRoy (1976) and King Vidor (1977).

The enormously popular USA Film Festival has traditionally played to standing-room-only audiences.

#### SEVEN FILMS SET FOR RELEASE BY DISNEY STUDIOS THIS YEAR

"Pete's Dragon," Walt Disney Productions' most ambitious film ever, playing nationwide, leads a line-up of Disney comedy and adventure for 1978.

The \$12 million combination live action/animation musical fantasy stars Helen Reddy, Mickey Rooney, Jim Dale, Red Buttons, Shelley Winters and juvenile Sean Marshall in the story of an orphan boy and his sometimes invisible dragon, Elliott.

Academy Award winners Helen Hayes and David Niven join Jodie Foster in "Candlehoe," a mystery-adventure about a street-tough tomboy who poses as heir to a magnificent English manor. Filmed in England, "Candlehoe" will be released in February, following a week's engagement in Los Angeles for Academy Award qualification.

"Return From Witch Mountain," the exciting sequel to Disney's 1975 hit, "Escape to Witch Mountain," is slated for Easter release. Bette Davis and Christopher Lee star as a villainous duo who try to control the supernatural powers of Kim Richards and Ike Eisenmann, reprising their roles as the castaway children.

Ken Berry, Sandy Duncan, McLean Stevenson, Harry Morgan and Roddy McDowell star in the first of two new summer releases from Disney, "The Cat From Outer Space." This fast-paced cosmic comedy is about an extra-terrestrial feline who becomes stranded on earth and is helped by an offbeat physicist.

Also set for summer is "Welcome to Bloodsdy," a rip-roaring saga of the old West, with Jim Dale, Don Knotts, Jack Elam and Darren McGavin.

Disney's 1978 gift to filmgoers is "North Avenue Irregulars." Edward Herrmann stars as a crime-busting preacher who leads churchwomen Barbara Harris, Susan Clark, Karen Valentine, Cloris Leachman, Patsy Kelly and Virginia Capers on a hilarious drive to oust a band of local gangsters.

Also, during the year, "In Search of the Castaways," starring Hayley Mills,

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# CINEMA CHAT

## We Hear . . .

The old man's nephew blames Lillian (*Theda BARA*), for his uncle's death. He is a young clergyman and thinks it is his duty to denounce Lillian to the doctor who recommended her. Lillian is attracted by him but decides to be revenged on him. She becomes a famous dancer known as Poppea, and amongst her admirers is, Reggie West, cousin of the young clergyman, Michael.

Reggie is *ruining* himself for her and Michael comes to plead for her to give him up. She refuses, but when his mother comes she softens and agrees on condition that Michael visits her again. He comes, but Reggie, seeing them together, kills himself, so that the horror of death parts them again. Poppea is driven to fresh recklessness by this incident and reaches the height of her folly at a dinner given by her dissolute associates, but just at the crucial moment she is saved by the arrival of a gift of pure white lillies from Michael. Later she saves a child's life by a transfusion of her blood, and Michael and she comes together . . .

## DOUG FAIRBANKS' LATEST

**June . . . 1919.** A film that can keep a more or less blasé Trade show audience in roars of laughter must be good. Doug Fairbanks, Sr. latest did just this at the Western Import Trade show the other day at their private theatre in Wardour Street, and it's not just good — it's great. "*The Matrimania*," will undoubtedly rank among Doug's best efforts and is on one of the funniest things we've had for a long, long while. It's clever, clean and witty — what more would you.

## BESSIE BARRISCALE. BACK.

**June . . . 1919.** An interesting Trade show was one held by Jury's of 19-21 Tower Street, London, W.C.2, "*A Trick of Fate*," — interesting because it features Bessie Barriscale, of whom I have had many inquiries recently. It is a story of old Virginia, and Bessie takes a dual role, playing Zura, a brilliant but repellant character study, and Mary a charming, delightful girl. Zura is a famous dancer and Mary is engaged to impersonate her, when she leaves her manager in the lurch. The play gives charming Bessie Barriscale much scope and she gives a fine portrayal of both roles. Bessie, by the way, now has her own company in America.

## ETHEL CLAYTON.

**July . . . 7. . . 1917.** Lovers of Ethel Clayton and her acting will be glad to hear that some finer work than she has ever done Photo-plays . . . "*The Bondage of Fear*" and "*The Web of Desire*" are released. In both films Miss Clayton's acting is really wonderful, and in each case she is given interesting stories with novel surprises.



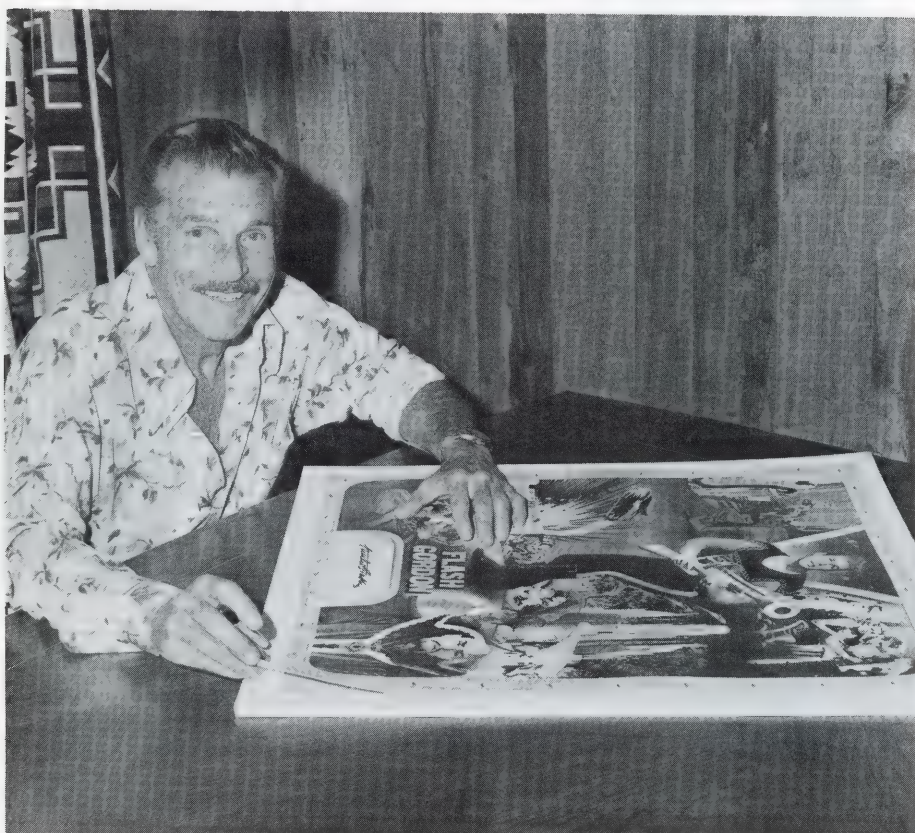
**BETTY COMPSON** born in Beaver, Utah, (Salt Lake City) March 18, 1897. Educated there, made her first professional appearance as a vaudeville violinist at 16. Screen debut at 15 with Al Christie in Christie Comedies. Was made a star after her portrayal of the heroine in that famous picture "*The Miracle Man*," was originally married to James Cruze, director and later married Irving Weinberg.



**MAY ALLISON** in "*Big Game*," released about 1922. May was said to possess a fine soprano voice and was one of the few women who had flown her own aeroplane at that time. She is Mrs. J.R. Quirk in private life. Born 1898, Georgia. Her success in School theatricals prompted her to select the stage as a career. At 16, she played in "*Everyman*," on the New York stage, then "*Quaker Girl*" and others. About 1917 she made her screen debut in "*David Harum*" then "*The Woman Who Fooled Herself*," "*Men of Steel*," "*The City*" and "*Mismates*" after 1929, appeared in "*The Telephone Girl*" and "*On Increasing Purpose*."



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**Buster Crabbe . . . famous for his film portrayals of FLASH GORDON . . . finds a new challenge in Hollywood. As the subject of one of the Nostalgia Merchant's series of limited edition signed and numbered "star" posters, Buster had to personally autograph 1500 individual posters. A feat which he accomplished in less than four hours . . . which is no "ming" feat even for Flash!!**

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The colorful posters — which measure 24" x 30" — are beautiful photo arrangements of the subjects as they appeared during the height of their careers.

Five posters are currently available: ROY ROGERS (an edition of 1600), BUSTER CRABBE AS FLASH GORDON (an edition of 1500), THE LONE RANGER AND TONTO — signed by both Clayton Moore and Jay Silverheels (an edition of 1500), JOHNNY WEISSMULLER AS TARZAN (an edition of 1500) and SHIRLEY TEMPLE (an edition of 2000).

Two additional posters will be released shortly: THE STARS OF REPUBLIC PICTURES — signed by 25 of that studio's leading stars and craftsmen (an edition of 1250); and THE WIZARD OF OZ —

signed by both Ray Bolger and Jack Haley (an edition of 1500).

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After printing, each individual poster in the edition was then personally signed by the poster subject. Coupling this with the fact that the printing plate has been destroyed and further posters cannot be printed, only assures the posters of becoming highly sought after collector's items.

As required by California State Law, each of the individually signed and numbered posters is accompanied with a certificate of authenticity with full disclosures.

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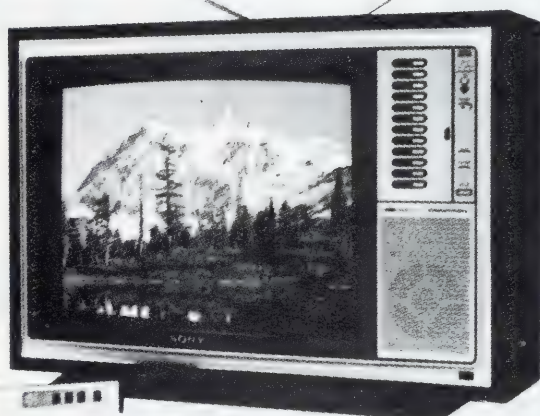
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## Eddie Brandt's Saturday Matinee



Maurice Chevalier and George Sanders will be re-released in late May, while "The Jungle Book," The full-length animated feature based on the tales of Rudyard Kipling, returns in June. Phil Harris, Louis Prima, George Sanders, Sebastian Cabot and Sterling Holloway lend their vocal talents to this classic Disney film.

## LETTERS



### Marilyn Monroe & Jim Haspiel

Having read with no small amount of pleasure James Haspiel's informative account of *Jayne Mansfield's Movie Star Years* in the October issue, I thought HSM readers might enjoy seeing this candid snapshot of Jim with the unique Marilyn Monroe circa 1955. As I have the negative, following publication-use you are welcome to pass the snapshot along to Mr. Haspiel, if you like.

Also, in addition to those motion pictures mentioned in Mr. Haspiel's article, Miss Mansfield — who made her cinema debut in *Female Jungle* — also appeared in the following "all but forgotten films" (Haspiel terminology): *Pete Kelly's Blues*, *Illegal*, *Hell on Frisco Bay*, *The Burglar*, *Homesick for St. Pauli*, *Primitive Love*, *Spree* and the posthumous release, *The Wild, Wild World of Jane Mansfield*.

—Chet Tyck  
Riverhead, N.Y.

(Thanks — Chet — Here it is!)

### Giascala Fan Club says 'amazing' response

What can I say, except "A million thanks for publishing the photo of Gia Scala and letting people know where to contact to get a photo of her and join a fan club."

The response has been phenomenal to say the least. You really do have readers all over the country. Letters have been coming in from many of the states. It's rewarding to know how many people remember stars after they're gone.

You and your great staff do a fabulous job of keeping all movie fans tuned in to the latest happenings. The best of luck to all of you.

Dale (Chairman of Gia Scala Fan Club)  
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# POSTERS

MOVIEREEL/ Continued

### Appreciation from Canadian Subscriber

I received the two copies of your magazine. Many thanks for the trouble you went to to find what I wanted. The main one I wanted was the one of Gene Raymond and his new wife. She looks like a lovely person and very elegant.

We do get your magazine over here but I was unable to get a copy. There were no back issues.

Once again, many thanks.

Sincerely  
Jay La Galle  
Victoria, Canada

### Vivien Leigh Issue My Favorite

I was pleased to find you had found a place for my little piece (September issue, page 20) and used it with what is perhaps my favorite Vivien Leigh pose! I was impressed with everything in this issue: such photographs and articles!!

There isn't a week that goes by without someone writing me with a kind word about your magazine and the nostalgia you provoke with it. I am anxious to see if my special article about writing the stars gets the same response I have received from other such oriented articles. Most respectfully and truly yours, with best personal regards, Don L. McCulty, 212 Virginia Avenue, Clarksburg, W. Va. 26301.

(Note: enclosing listing of Fan Clubs in existence 50 years ago (1927). As far as I know, none on this list are active today. (see later issue HSM)

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# On the Scene

By Lee Graham

PORT-AU-PRINCE, HAITI . . . When I was here two years ago the bachelor president, Jean-Claude Duvalier, youngest ruler in the world, invited me back. Not being one to turn down a good invitation, I accepted. When we visited at the National Palace on this occasion, the 26-year-old president told me how much he enjoys "glace magazine," referring to HSM.

Since my last trip a great number of celebrities have enjoyed Haitian hospitality, some of whom you see in this layout. Cloris Leachman described the nation's appeal when she said, "I don't want to VISIT Haiti again. I want to be a part of it." She was expecting to find a Haitian version of America. Instead she was dropped off in the middle of another time -- another place.



Yvette Mimieux with typical primitive art. Unlike most visitors to the Islands paradise, Yvette speaks French with the natives.

No, It's not Carmen Mirandal That's Cloris Leachman wearing bananas on her head to the amusement of the native children.

## HAITI



Vincent Price and his wife, Coral Browne, watch a Haitian painter at work. Vince has the world's largest art collection.



Richard Burton. (when in Haiti for a quickie divorce from Elizabeth Taylor), shakes hands with President Jean-Claude Duvalier while Susan Hunt, who since became Mrs. Burton, looks on.



Elke Sommer enjoys a visit with President Duvalier and his dog, Salute.



# Around the World — the second time:

by Robert Kendall

## Part Three

Mount Anapurna is about 20,000 feet high. The sweeping mountains have two shades of green. The dark green trees, and light green, and then terraces of rice paddies all the way down the mountainside to the valley floor below. The road was a very difficult one to drive on. Cattle crossed in front of us very often. Passing through the "China Belt" section the cow is consi-

dered sacred, explaining why they had the right of way on the highway.

Fortunately, the curving mountain highway has cement railings along the side as it is a long way down. Water buffalos and goats walk down the highway further on, and the people who live in the villages have no other way to travel on foot but the highway. There is much horn-tooting, to make way for our auto. Then there are segments of the highway that are in need of repair from rock slides.

The village houses we passed by had straw roofs and were made of brick and mortar. The people wear colorful clothes, and broad-brimmed straw hats. When a large bus comes down the highway it can be a tight squeeze, and glancing out the



**Huge ads proclaim the new movies in Bombay theater**

car window at the sheer drop of thousands of feet down the mountainside is not recommended.

We see the water buffalo, and people cultivating rice paddies. On one small ride paddy we see eight water buffalo.

The rice paddy formation on the mountainside is interesting. They are at different levels to facilitate the irrigation system that will permit the water to flow from one level down to the other. The towering snow-capped mountain peaks are lost in the clouds. Once we arrived in the valley and checked in at the Crystal Hotel, we took a 20 mile hike to the most remote Tibetan villages. There are no highways back to these small communities, and you must travel on foot. The air is sparkling clear, and the rivers, the mountains, and blue sky make it a beautiful place. These farm-people also have utilized the wool



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**Riding an elephant in Sri Lanka (Ceylon)**

from the sheep to create magnificent rugs. Landslides, and rock-slides almost obliterate the path in front of us . . . but we step from stone to stone and continue. A bamboo bridge spans the rapid-flowing river below at one point, and we continue until we visited the small rug-factory the natives operate. They had some warm Coca Colas here, and in the most friendly and genial manner tried to communicate with us, although only our tour guide knew English.

On the airplane from Bombay an Indian man gave me his philosophy of life which I think makes very good sense. "Every morning I sit for five minutes quietly, and say to myself, 'let me do a good turn for somebody today. Let me not do anything that will harm anybody. That's my religion' — and that is a fine philosophy I feel.

Next came the legendary isle of Ceylon, now called Sri Lanka. We were met at the airport by a marvelous guide — Frank Alvis. Frank confided that he'd taken Clint Eastwood on his island tour when he visited there a year ago. He said Eastwood was a quiet, modest man and didn't want anyone to recognize him. He also said Eastwood enjoyed the island, and was very glad he'd taken time out to visit there. He had flown over from Singapore. Electrical workers went on strike the very day we arrived in Colombo, Sri Lanka (formerly Ceylon). No refrigeration, no air-condition, no lights; the Oberoi Hotel nevertheless provided candles, and opened hotel windows, and the restaurant managed to serve delicious meals in spite of handicaps. Frank Alvis took us on a whirlwind tour of Colombo. We saw the home of Arthur ("2001 Space Odyssey") Clarke, who loves Sri Lanka and has written about it in newspapers all over the world. The next day we went to Kandy, set high in the mountains. The next day we went to Kandy, set high in the mountains. The motion picture "Elephant Walk" was shot on this island and you can see why as elephants abound and we saw a marvelous Elephant Show at the Zoo. Aug. 18 to 29 each year Kandy presents a pageant, featuring decorated elephants parading down the street. Returning to Colombo, we stopped at a restaurant built at the spot where the movie, "The Bridge on the River Kwai" was shot. It is a lush, tropical locale, and stories abound about the time they shot the movie, got their



**William Hare in Ceylon where "Bridge on the River Kwai" was shot.**

signals crossed and blew up the bridge the first time without the cameras grinding. Thus they had to re-build the bridge and capture it on film — at great expense.

From Colombo flew back to Bombay for a day, and at 2 in the morning headed for Tel-Aviv. En route sat next to David Mihakaswili, who works for Cohen & Sons, Diamond Manufacturing and Trading Co. in Israel. He was glad to get back to Tel-Aviv but confided he travelled so much from Hong Kong to Tel-Aviv he could hardly get over jet lag before he was on a plane again. In Tel-Aviv, we took a taxi to Jerusalem where we stayed at the beautiful Jerusalem Inter-Continental Hotel. It is a fascinating city to see, and the progress made on all sides in Israel is remarkable. It is a spell-binding combination of the ancient and the modern meeting.



**Topkapi Palace where the movie "Topkapi" with Melina Mecouri was filmed.**

Jericho was an interesting side-trip, and the many achievements of Israel are everywhere evident. It is also apparent much in Amman, Jordan that things are changing. New homes are going up all over, new hotels, and factories. The Amman Inter-Continental is a modern high-rise hotel, with tower-top restaurant as well as lavish pool and patio area. Jerash, a Roman city of over 2000 years ago is a couple of hours away. It is perfectly preserved, with pillars circling around the Forum, the Roman Theater, perfectly preserved, and even the imprint of chariot wheels in the stone.

Next, we flew on to Cairo. This airport is very busy. We stayed at the Nile Hilton. They still feature a marvelous buffet in the patio with lights twinkling in the trees, an orchestra and show, with every delicious food imaginable beckoning from a huge

circle buffet. The lavish new Meridian Hotel is white marble, set on an island farther down the Nile from where the Hilton is situated. Flew on to Luxor. Here we saw the famous Valley of the Kings, and King Tut's tomb. The latest James Bond movie, "The Spy Who Loved Me" was filmed here amidst the ancient ruins of Luxor, Karnak and the Valley of the Kings. It is very hot here in July. Next, we flew on to Istanbul, staying at the Istanbul Hilton. This is a city set in two continents; one side in Asia, the other in Europe. "Topkapi", the Melina Mercouri movie was filmed at Topkapi Palace where the fabulous jewels are kept. The Blue Mosque, and St. Sophia are masterpieces of ancient architecture.



**Liz Taylor as "Cleopatra" stills pulls them in at Dubrovnik**

On to Dubrovnik, arriving the opening day of the Dubrovnik Festival. Staying at the Hotel Argentine made it possible to see the spectacular fireworks display from our hotel balcony with ease. The food here was superb, and the Yugoslav Symphony Orchestra which played the following night truly magnificent. This 600 year old walled city is quaint and beautiful, with the sea on one side, and mountains on the other.

"Cleopatra" was playing here, and the people were lining up to see Liz in this picture where fate brought her together with Burton.

From Dubrovnik to Rome is only an hour long flight. Arrived in Rome Airport at 5 p.m., and 1 hour later we were at the Grand Hotel in the heart of Rome. Took a two hour walk down to the Coliseum, the Victor Emmanuel Arch, and the old ruins of the city. The fountains, the white marble at sunset were unforgettable. Dinner at the Grand is an experience. The dining room is a symphony of soft pinks, blues and mirrors with gold trim. The food was Italian cooking at its best. The suites are large, with marble baths, and high ceilings, and lavish appointments. And then on to Nice, France the following day.

Nice was packed with tourists. The fabled old Ruhl Hotel is gone, and a huge Meridian Hotel replaces it. A gambling casino is on the main floor, and the lobby and restaurants for the Meridian on the second floor. It does offer excellent views,



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**Robert Kendall meets Deborah Kerr and her husband backstage in London.**

and TV's and balconies. We took a tour to Monaco, seeing the famous Casino. A touch of nostalgia is noted in the casino where posters from movies made about Monte Carlo adorn the walls. Grace Kelly's Monaco home is high on its rocky mountain-top and one is reminded of Hollywood by the Loew's Hotel situated here on the seashore. It is ultra-modern, and busy.

Back in Nice that night, the Frenchmen were celebrating Bastille Day with a huge fireworks display. French film-makers are building a big studio outside Nice.

From here to London-town. London is busy-busy. Staying at the Savoy Hotel made it easy to catch the plays in downtown London. Caught John Mills in "Separate Tables". He gave a great performance. At the Savoy Theater next door to the hotel where we were staying John Morley is still going strong in the comedy romp, "Banana Ridge" which we caught last year. Across the street at the Adelphi "Irene" is pulling them in. And seeing Deborah Kerr in "Candide" was an experience. Last saw her in Los Angeles in "Long Day's Journey Into Night" this past spring.

She was superb in that play, and great too in "Candide" which the audience loved. Interviewed Deborah backstage and that interview will appear later in Hollywood Studio Magazine.

Took a train from Paddington Station to Bath. Bath still has the famous Roman Baths built centuries ago when the Romans were here. It has become a real tourist attraction. The city is beautiful, with rolling countryside, rivers, hills and beautiful old churches, and bridges.

The last day in London went to Kensington Palace, and walked along Victoria Embankment along the River Thames. Had dinner at the Savoy, and then realized it was all over. The next morning walked down to Picadilly and Trafalgar Square for the last look before catching the 1 p.m. flight back to Los Angeles. The bright sunshine, blue sky, and green parks as well as the huge theaters, and many quaint buildings and shops looked wonderful it seemed a shame to say good-bye to them. But all good things must come to an end, and thus we concluded the second time around this wonderful world; a beautiful trip full of fabulous sights and places but above all, a trip wherein I met so many kind and thoughtful people it was a reminder of not only of how big a world it is, but how many fine people live in it.

Where a road had become washed out,

the only way left to continue was on a rock wall. It wasn't easy to keep balance along the wall, and when I met someone coming the other way I knew I'd have to jump down in the water as there wasn't room for two people.

People are carrying wood packs on their backs, and children must walk miles to their schools. Yet, they seem relaxed, and happy. No doubt about it they are very poor people, and certainly are friendly.

Back at Katmandu the following day, and a real thank-you to our great guide Krishna Bareti. At the Oberoi Hotel had a nice visit with Stew Leonard of Surf Point, Connecticut. Stew was enjoying Katmandu, on his trip around-the-world. He loves travel, and could hardly wait to catch the special early morning flight to see Mt. Everest. But above all he enjoys meeting the people everywhere as they are so interesting.

The next day we took a plane to New Delhi, India. You could feel the sense of relief people felt with the oppressive government of Indira Gandhi, and her notorious son Sanjay out of the way. They had muzzled the press, thrown opponents in jail and caused tremendous turmoil. Now, things are getting back to normal that she has been deposed and action is afoot to put her son in jail, and some even claim Indira should join him. In any event the city of New Delhi is beautiful with its wide boulevards, beautiful parks, and magnificent temples and state buildings.

Next we headed for Bombay, set on the Arabian Sea. Here we stayed at the Taj Mahal Hotel, a famed old Bombay landmark, with a new highrise addition. Mrs. Asha Rishi, has done some wonderful things in her Public Relations post at the Taj — such as inviting the Hungarian Gypsy Violins to play at the tower-top restaurant. The Taj Buffett at lunchtime in a magnificent dining room, has a wonderful orchestra playing for the pleasure of the diners.

Our guide told us an interesting thing about the Hindu religion. On a particular day all devoted Hindus feed milk to the snakes, because they are supposed to be representative of God. In the Bible, the snake in the Garden of Eden is depicted as the devil, all of which proves one point — if you are snake you'll fare better in one religion than another. You can just imagine which religion any self-respecting snake would prefer.

Movies are big in India, and theaters abound. One old theater had written in bold letters across the front of it, "The Talkies". Another theater had a huge colorful billboard above it, depicting a man with a machine-gun and a beautiful girl beside him, indicating the movie passion for violence is universal.

We visited the oldest movie studios in India — located in the heart of downtown Bombay. It was a rainy day, but on the sound stages we saw the re-creation of the dry desert, and some impressive marble temples. The studio executives enjoyed talking about film production and took us on a tour of the studio.



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**DEBBIE REYNOLDS & ROBERT REDFORD** material: photos (stills, portraits, candids), magazine and newspaper clippings, lobby cards, etc. A. Mozisek, 8607 Jones-Maltsberger, #607, San Antonio, TX 78216. (2-3-78)

**WANTED:** Material on Mamie Van Doren, Cleo Moore, Joi Lansing, Barbara Nichols, Diana Dors, Anita Ekberg, Jayne Mansfield, Sheree North and Barbara Lang. Bobby Franklin, Box 558, Clarkesville, GA 30523. (2-3-78)

**Wanted To Buy:** Stills showing Eleanor Parker from short "Soldiers in White" ('42) and TV shows "Checkmate" ('61) and "Ghost Story" ('72). D. McClelland, 704 Madison, Bradley Beach, N.J. 07720. (2-3-78)

**Wanted!** Articles, pix, photos, stills from "Advise and Consent" or anything else on the career of **WALTER PIDGEON**. J. Danen, 813 No. 5th St., New Hyde Park, NY 11040. (2-3-78)

Wanted all kinds of Marilyn Monroe - material to private collection. Mr. Juha Kayhko, Naytte - Lijantie 5-7 D 33, 00400, Helsinki 40, FINLAND. (2-3-78)

## MISCELLANEOUS

Rare "SCARLETT O'HARA" marble game. 8 3/4 x 5 3/4 x 3/4. Mint. \$25.00 ppd. James Knapp, 3248 Collingwood, Toledo, Ohio 43610. 1-419-242-6296. (2-3-78)

**"Movie Memorabilia for sale** - magazines, stills, lobbys, one-sheets, song sheets, paper dolls, etc. Send 25¢ for lists to Jim Szakacs, 545 Sherbourne St., Apt. 1509, Toronto, Ont. M4X 1W5 Canada" (2-3-78)

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**FOR SALE** - Barbra Streisand, Marilyn Monroe, Alfred Hitchcock and miscellaneous movie material for sale. Send now for any one of my free four lists. Randy Emerian, 5824 East Hamilton Avenue, Fresno, California 93727. (2-3-'78)

**Celebrity snapshots:** Judy, Marilyn, Farrah, 800 more. Color sample- \$1.00. Wristwatches picturing most stars- \$18.00. Old clippings. Barr, B101, 5807 Topanga Canyon, Woodland Hills, CA 91367. (2-3-4-5-6-8-'78)

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**WANTED:** Top price paid for episodes from "I Married Joan" television series. H. Stepper, 4705 Arbutus Ave., Rockville, Maryland 20852. (11-12-2-3-'78)

**CINEMUSICAL:** Streisand, Minnelli, Grable, Day, Ann-Margret, Monroe, Alice Faye, Diana Ross and countless others will be featured in the bright new bi-monthly magazine devoted to movie, theatre and TV musicals. Contains reviews, news, career articles and free classifieds. \$Aust7.50 air mail. Available now from Cinemusical, Box 635, GPO, Sydney, NSW, Australia. (11-12-2-3-4-5-6-'78)

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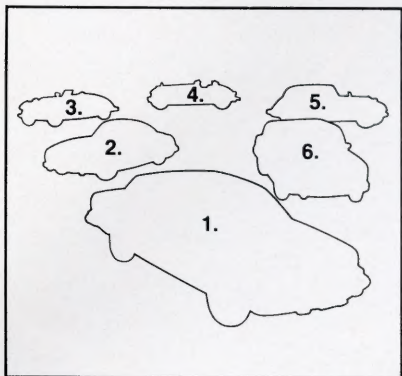
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1: 450SEL (1977); 2: 300SL Gullwing (1955);  
3: 500K Special Roadster (1935);  
4: Super-charged SSK (1929); 5: 540K  
Cabriolet B (1936); 6: 600 (1969).

Mercedes-Benz Technical Specifications					
MODEL	ENGINE	DISPLACE- MENT (CU. IN.)	WHEEL- BASE (IN.)	OVERALL LENGTH (IN.)	CURB WEIGHT (LBS.)
240D	4 cyl. ohc (fuel injected)	146.7	110.0	190.9	3210
300D	5 cyl. ohc (fuel injected)	183.4	110.0	190.9	3515
280E	6 cyl. dohc (fuel injected)	167.6	110.0	190.9	3530
280SE	6 cyl. dohc (fuel injected)	167.6	112.8	205.5	3905
450SEL	V-8 ohc (fuel injected)	275.8	116.7	209.4	4080
450SL	V-8 ohc (fuel injected)	275.8	96.9	182.3	3815
450SLC	V-8 ohc (fuel injected)	275.8	111.0	196.4	3860

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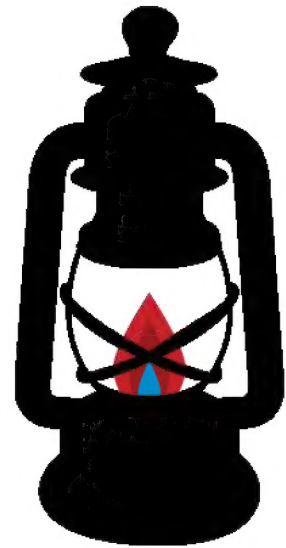


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